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GOETHE'S EPIGRAMS FROM VENICE—(1790.)

IN ELEGIAC VERSE.

Money spent, and time as well—
How—this little book will tell.

LXXVII.

"Why dost thou trouble thyself about botany? Why about optics?
Touching a sensitive heart—that is a pleasanter task!"
Aye, these sensitive hearts!—but, alas! any booby can touch them;
Nature, when I touch thee—that is my greatest delight. J. O.

JENNY LIND.

THERE is some doubt whether more than two of the concerts at Exeter Hall, in which this lady was to assume a prominent position, will now take place. Why this determination has been come to, it is difficult to say; of one thing we are positive, that Exeter Hall was engaged for six performances. To repeat all the *on dits* in reference to the causes of this alteration would occupy too large a space in our columns, and, after all, only leave our readers in a state of greater perplexity than ever.

ALFRED DAY'S THEORY OF HARMONY.

THE recent death of Dr. Alfred Day recalls our attention to, and renews our interest in, his valuable Treatise on Harmony; and we feel that an examination of its merits, and an inquiry into the opposition that has been made to its principles, will not be an inappropriate tribute to the memory of its highly talented author.

The theory of Dr. Day is unlike any of those,—for there are several which had previous to its appearance prevailed among musicians,—and his method of developing it is no less original; this naturally accounts for certain long established professors having objected to its tenets, since it has ever been the case with innovations in science, to be discountenanced and denied by cotemporary schoolmen, who, if sincere, have been unable to see the new truth through the established prejudices of their education, confirmed by habitual exercise into constitutional conviction; and, if insincere, have screened themselves behind the dignity of what reputation they may have possessed from the trouble of re-studying subjects of which they have assumed to be masters, or, in the weakness of false pride, from the admission of their former imperfect judgment; but objections raised in such spirit, disprove not the principles they oppose, as is shown in the now universally adopted facts of the world's rotundity, and its orbit round the sun, which were rejected as heresies in religion and absurdities in science,

by the philosophers of the times in which they were first proposed.

Our theorist divides the science of harmony into two schools; the diatonic or the strict, and the chromatic or the free, which he shows to be the one natural, the other artificial; this founded upon the established principles of harmonics, of which every sonorous instrument affords more or less illustration; that composed of arbitrary laws, which, however appropriate to the imperfect elements they were made to govern, when the modifications of flats and sharps were unknown in music, are limited in their application, and wholly inadequate to direct the employment of the extended resources which the advance of the art has placed at the command of the modern musician. Under this idea, the work is divided into two parts; the first of which embodies, in a novel and most concise form, all the rules of the early contrapuntal masters; the second advances new principles to explain, to justify, and to systematise the encroachments upon these rules of modern composers, which critics have hitherto described as the licenses of genius, and students have only observed to admire and to plagiarise, since, having no principles from which to deduce, and by which to generalise them, they could only do like by repeating the same. Of less importance to the science of music, but of great advantage in facilitating its study, is a new method of thorough-bass, or musical short-hand,—that is, of expressing chords by figures, by means of which the several chords and inversions of chords described in this work are indicated, which, as it is more clear, and much more simple than the old method, is to be admired no less for its ingenuity than its usefulness.

Such is the general outline of Dr. Day's treatise; to give a better idea of which, and to support our unqualified approval of its principles and of their arrangement, it will be necessary to enter somewhat more particularly into its details, and, though it would be beyond our limits to attempt anything so extensive as an analysis of the work, we may, presupposing a knowledge of the subject on the part of our readers, enlarge upon the most striking points of originality which it presents.

To explain the method of thorough bass, it will be necessary first to point out the discrepancies of the old system. These consist, in the first place, of the same figures being employed to indicate different chords of different character and various treatment—as the figure 7 for example, which expresses, first, a suspension to be resolved on the sixth of the same bass note; second, the dominant harmony which is resolved on the chord of the fourth above the bass note; third, the first inversion of the chord of the dominant ninth, which is resolved on the chord of the second above the bass note—and, in the second place, of different figures being employed to indicate the same chord in different positions, as the figures 7, $\frac{9}{7}$, $\frac{9}{5}$, and $\frac{9}{3}$, for example, which all express but the various distribution of the same combination of notes. The com-

plexity and consequent confusion of this method must be obvious to all who candidly regard it, as it must have been evident to those who, as beginners, have had to learn from it. The new method retains the same figuring for the same chords, in whatever form they appear, as 7, 9, &c., and indicates what note of the chord is the bass note by other arbitrary signs, which, for the sake of clearness to be found only in familiarity, are selected from the letters of the alphabet; thus, the chord of the seventh with the root in the bass is marked A with the figure 7, with the third in the bass is marked B with the same figure, with the fifth in the bass is marked C with again the same figure, and with the seventh in the bass is marked D. When there is no figure marked the bass is the note which the figure would indicate. The comparative simplicity and consequent perspicuity of this method is most striking, and it needs but to be examined throughout its general application to be perfectly understood, and, we think, universally approved. Happily for music, the practice of writing with figured basses instead of with the notes which such figures indicate is now discontinued, since the effect of all combinations and progressions of harmony depends greatly upon the disposition of the several parts, which no arrangement of figures can express; the employment of such methods of describing chords must, however, be always indispensable in making exercises for pupils, and, indeed, in most theoretical examples, and as something of this kind is necessary, of course that which is the most easy to be understood must be the most desirable, and this new method has not only the advantage of superior intelligibility, but also another of great importance to the musical student, namely, that it associates with every musical combination the idea of the root, and the treatment of the chord.

The first part of the work, which treats of diatonic harmony, embodies, as we have stated, all the rules of strict counterpoint; which, as having been the earliest principles of musical composition, should naturally form the commencement of a study of the science, making, as they have done in the progressive development of the resources of music in the mind of the student, a foundation upon which to rest the extensive modifications which modern genius and modern investigation have from time to time introduced upon them. A contrary plan prevails with most teachers of harmony, which is, to explain first all that they do explain of the free style of harmony, and afterwards to place the pupil within the trammels of the older school; after having familiarized them with all the so-called licenses of the present age, to teach them the rules from which they profess such licenses to be the exceptions; after teaching them all that they do teach of the extreme chromatic combinations, to exercise them in the first rudiments of plain counterpoint in two parts. The reason of such a course of instruction surpasses our understanding, and its usefulness can only be to those who, seeking but a superficial knowledge of the subject, stop short on the threshold of inquiry, and wish to learn in their first steps something that may be immediately available. In this work we have first an explanation of diatonic concords, their inversions, and the laws governing their progression, and then of diatonic discords, which are succinctly classed in four species. The distinctive characteristic of discords in the strict style is that, excepting they be taken by transition, they must always be prepared. Our author's explanation of suspensions is very original and remarkably perspicuous, showing, as it does, that the whole of the usually extensive catalogue of these discords comprises only the fourth resolved upon the third, and the ninth resolved upon the eighth, with the several inversions of these, to which

he adds, the dissonant fifth resolved upon the sixth. His chapter on what may be best described as essential discords, as forming essential parts of chords to be resolved with the change of harmony, not, as is the case with suspensions, and, may be, with passing notes, while the rest of the chord remains,—his laws for the treatment of these are very comprehensive, and no less easy of comprehension. The general principle that all such discords are resolved upon chords, the roots of which are always the fourth above the roots of the discords, is remarkably striking, and, though universal in practice, has never in our experience been before stated as a rule. There is much also that is new in theory, though old in practice, in the chapter on discords of double transition, by which some of the most extraordinary combinations are fully justified and satisfactorily accounted for, upon the principle that parts proceeding gradually by contrary motion, need only each to continue in the same direction until they come to a concord, whatever dissonances they may pass over in their approach to it. The clear light that is thrown upon all these points, must, we are sure, greatly facilitate the acquirement of sound musical knowledge. The whole of this first part is no less to be included in the same commendation.

The second part of the work is the portion which presents the greatest novelty, and has therefore, of course, given rise to the greatest objections. On this account it calls for the more careful investigation; and we shall endeavour, so far as our limits will admit, and so far as without the aid of copious musical examples it will be possible, to do justice to its merits. Our author here treats of chromatic harmony, in which he comprises all that is peculiar to the free style of music. He points out the difference between this and the strict or diatonic style in the following particulars:—First, that in the strict style all the notes of the scale, except the leading note, bear the same treatment; whereas, in the free style, the different chords on the different degrees of the scale have each different laws to control them;—second, that in the strict style no discord can be taken without preparation, whereas in the free style the discords all belonging to the scale of harmonies are virtually prepared in nature, giving only when played more definite effect to notes already existing, and requiring, therefore, no artificial preparation:—third, that in the strict style the discords of the four different species are each susceptible only of the particular treatment which belongs to its species, whereas, in the free style, every discord is subject to several resolutions; and, lastly, that in the strict style any accidental sharp or flat necessitates a change of key, whereas, in the free style, all the twelve notes of the chromatic scale can be employed without altering the original tonic. Much depends upon this last distinction, which is thus proved: every chord must belong either to the key of the chord which precedes it, or of that which follows it, no chord being in itself sufficient to establish a key; thus, if the first and third chord in a succession belong to the key of C, the second chord, though it comprise chromatic notes, makes no modulation from this key. The employment is in this way justified of the chromatic discords of the supertonic and of the key-note, and of the chromatic concords of the minor sixth and minor second of the scale, which, together with the chords derived from the dominant, comprise all the combinations of the free school of harmony.

Dr. Day, as has been said, founds his system upon the natural scale of harmonics, and his own words will best explain the application of this scale to practical purposes:—

"The harmonics of any given note (without taking the order in which they arise, but their practical use) are major third, perfect fifth, minor seventh, minor or major ninth, and major or minor thirteenth."

"The reason why the tonic, dominant, and supertonic are chosen for roots is, because the harmonics in nature rise in the same manner; first, the harmonics of any given note, then those of its fifth or dominant, then those of the fifth of that dominant, being the second or supertonic of the original note. The reason why the harmonics of the next fifth are not used is, because that note itself is not a note of the diatonic scale, being a little too sharp (as the fifth of the supertonic), and can only be used as a part of a chromatic chord. The eleventh is only used on the dominant, because its resolution, if taken on either tonic or supertonic, would be out of the key."

The principal feature in the development of this system, and which supplies the insufficiency of established rules to account for many of the most beautiful and striking progressions in the works of the great masters, is the novelty of the rules proposed for the resolution of these several fundamental discords, which, as they are seen to be taken without the once indispensable form of preparation, may well be supposed to differ from the discords of the old school throughout the whole of their treatment. One example of this will unfold the general principle, and sufficiently interest the reader to induce him to investigate further the particulars of its application. The interval of the seventh must, according to received maxims, always fall a second to its resolution; it would be futile to adduce instances of extremely bad effect, even in the works of great masters, resulting from the too rigid adherence to this prescription. It would be more to the purpose, did our space permit, to quote the numerous beautiful exceptions to it that are to be found also in the works of the great masters that have become, by sufferance, since not by law, the general practice of modern composers. Our theorist states, and all musicians in their works give testimony to the truth of his assertion, that, besides falling a second—as F, E, when the chord of the seventh on G is resolved on the common chord of C—it may remain to become a note of the next chord, as F, F, when the chord of the seventh on G is resolved on an inversion of the chord of F, of which, in the present day, there is scarcely a piece of music but furnishes an instance; or it may rise to a note of its own name, as F, F sharp, when a chord of the seventh on G resolves on a chord of the seventh on D, of which, in the works of Beethoven and of Mendelssohn, there are many exquisite examples; and it may, under certain restrictions, rise a second, as F, G, when the chord of the seventh on G is followed by the chord of the seventh on C, of which, in the same authors, and in many others, may be found instances no less effective. A somewhat similar treatment is permitted of the minor ninth and minor thirteenth, which may always be supported on the authority of the same and other eminent masters, but upon which it would be tedious now to dilate. Such authority should be sufficient to disarm the prejudiced opposition of interested supporters of other theories.

Great opposition has been made to Dr. Day's method of notation, or, as a daily critic has named it, "his mode of spelling the chords." This objection has been made generally to his way of writing the chromatic scale, and particularly to his notation of the chord of the minor thirteenth; and this objection is, that such notation is opposed to the practice of the great masters. Let us see how far in either case the objection can be maintained, and how far, independently of this objection, there is reason in the system it opposes.

With regard to the chromatic scale. This is to be found with various notations in the works of various composers; even the same author, in the same piece of music, will often be seen to write the chromatic scale of the same key variously. Here is the objection completely overthrown, for it is shown that the great masters have no practice on the subject; and

since the notation of Dr. Day occurs at least no less frequently than any other notation of the chromatic scale in the course of their works, it might with equal propriety be advanced, that it is identical with, as that it is opposed to, the great masters' practice. Now, in all matters of science, there must be one truth, and there may be many falsehoods. One method of noting the chromatic scale can alone be right, the rest must by consequence be wrong. It is of no importance to the subject, that even the great masters have regarded the method of notation as indifferent, as proved by the different methods they have, seemingly by accident, at different times employed; there must be a right and a wrong in this, as in all other matters, and it is the duty of the theorist to discover, and to point out to the student which is which. Dr. Day accounts for the notation of the chromatic scale which he proposes philosophically, and, to us, entirely satisfactorily; and we shall therefore consider it a point gained for the science, that the subject has been adequately investigated, and what we cannot but feel to be a truth, established.

As regards the chord of the minor thirteenth. Let us consider this harmony in its simplest, and its most familiar form,—the minor thirteenth accompanied with third and root only. This chord, taken from a G root, will consist of these notes, counting from the bass upwards, G, B, E flat; it may be resolved upon the common chord of C. It is objected that this last note should be, because it mostly is, written D sharp instead of E flat. Against this, let us first advance, that it follows not because a thing mostly is that it always should be, otherwise much that is vicious, a great deal that is vulgar, and abundance that is erroneous in morals, no less than in science, would by such law be duly authorised. Next let us insist, against the objection, that the very greatest masters have occasionally written the chord with the notation Dr. Day adopts; as, for instance, Beethoven in the slow movement of his pianoforte concerto in G, and in the allegro of his sonata for pianoforte and violoncello in G minor; Mozart in the first finale of his *Così fan Tutte*; and others of more or less importance, to quote whom would swell our article without adding to our argument. In this case also there can be but one truth, and this we again feel to be satisfactorily established in the treatise under notice. The following are the chief points of the reasoning on which we own ourselves to be convinced. First—the chord of the minor thirteenth on G may be resolved on a chord of C, either major or minor; if the latter, no one would for a moment think of writing the disputed note D sharp to proceed to E flat; the notation of chords in the major should be the same as of the same chords in the minor key. Second—the D sharp is opposed to all principles of harmonics, according to which the perfect fifth to the root can never be modified. Third—the D natural can, under certain restrictions, and occasionally does, accompany the notes we have named, which would be, according to the admitted laws of false relation, impossible, were the note truly a D sharp that is taken against it. Fourth—the chord, if written with D sharp, might be a diatonic prepared discord in the key of E minor; but then it would be liable to be accompanied with F sharp, whereas, in the key of C, the disputed note needs no preparation, and is frequently accompanied with F natural, the harmonic seventh to the same root. Fifth—if written D sharp, this note would form with the seventh of the chord the interval of an augmented sixth, which must always resolve, if the two notes proceed a second by contrary motion, on the root or the fifth of the following chord, whereas the minor thirteenth and seventh resolve upon the third. Sixth—if written G, B, D sharp, this chord has

B for its root, and it must resolve upon a chord of E major or minor; in like manner as if it were written G, C flat, E flat, this last note would be the root, and the chord would resolve upon a chord of A flat, major or minor; to confound the notation of these different chords would confuse the idea of the key. If any of our readers be unconvinced by our exposition of these, which appear to us, unanswerable arguments, we must refer them to the work itself, in which they are more extensively set forth; and if this fail to satisfy them, we shall be happy, to the best of our power, to answer their remaining objections.

Enough has, we hope, been said of Dr. Day's Treatise on Harmony to prove the great intelligence of the lamented author, and by showing its originality, and calling attention to its perspicuous clearness, we trust we have proved his very high and wonderfully acute powers of mind. We are certain, that sooner or later, the theory it propounds must have a great and a beneficial influence on the study of the art, and on the art itself; and we sincerely believe that the sooner this influence becomes general the better will it be for those who experienced its effects. As a man of science, the discoverer of such a system is no less to be honored by the world, than, as a man, Alfred Day cannot but be regretted by his friends. M.

SONNET.

CCXV.

ACHILLES.

Oh, for one gush of life! fresh, warm, and strong,
Like that which echo'd in Pelides' breast,—
For ever active, with divine unrest,
Lashing its big waves to a battle-song!
What, though stern fate had mark'd its course among
Sharp jutting rocks?—nought were they but the test
Of that young strength;—onwards it ever press'd—
Conquer'd them all, and conquer'd rolled along.
Our life, alas, is but a lazy stream:
We pause, and think about the distant goal,
Instead of joying in the torrent's roar.
The sunbeams fall—life scarce reflects the beam:
One tiny crag with horror fills the soul;—
We tremble, halt, reflect—till all is o'er.

N. D.

WINCKELMANN'S HISTORY OF ANCIENT ART.

(Translated from the German.)

BOOK II.

OF ART AMONG EGYPTIANS, PHENICIANS, AND PERSIANS.

CHAP. II.

(Continued from page 133.)

XXI. THE attire or covering of the head is various, and was delineated with especial care by the artists. In ordinary life, the men had their heads uncovered, and were thus a contrast to the Persians, as Herodotus remarks, while speaking of the different hardness of the skulls in the men who fell on both sides in the battle with the Persians. The male figures in the works of this first Egyptian style, have, however, their heads covered either with a hood, (*Haube*), or cap, (*Mütze*), as gods, kings, or priests. In some, the hood hangs in two broad strips, partly flat, partly rounded without over the shoulders, extending towards the bosom, and down the back. The cap is sometimes like a bishop's mitre, and in some figures is flat at the top, like the caps that were worn 200 years ago, as, for instance, the cap of the elder Aldus. A large hawk of basalt with a mitre, about three hands high, is to be found in the Rolandi Museum (*a*). The cap flattened at the top was fastened under the chin by two bands, as may be seen in a

single sitting figure of four hands high, of black granite, in the same museum (*b*). This cap widens towards the bottom, in the manner of a bushel measure (*Scheffel*), on the head of Serapis; and caps of the sort, which are worn by some of the old Persian kings in the ruins of Persepolis, are called by the Arabians "Kankal," that is, "bushels;" but such caps are also worn by the sitting figures beneath the summit of an obelisk. In the front of the cap a snake is rising, as it does on the forehead of the Phœnician deities, in the coins of the island of Malta (*c*).

XXII. Both in the figures of the obelisk, and also in the Barberini tablet,—in the figure just referred to, and in the one in the Rolandi Museum, the cap is adorned with that ornament, which Warburton looks upon as the bush of Diodorus,—an ornament of the Egyptian kings. But as this addition to the cap has more resemblance to an ornament of feathers, and as it is found that the Egyptian deity Cneph, their creative god, wore royal wings on his head, that is to say, such wings as kings were accustomed to wear, the ornament in question will not only be that to which it has a resemblance, but as that deity is not otherwise known, while these figures are repeated in all the details, we may conclude that they represent kings.

Some figures, both male and female, have four rows representing precious stones, pearls, and the like, hanging like a mantilla over the bosom. This ornament is especially found in Canopi (*d*), and mummies.

XXIII. The heads of the female figures are always covered with a hood, which is sometimes laid in almost innumerable small folds, as in the head of green basalt, in the Villa Albani, which I have already mentioned. A longish set stone upon the brow is represented in this cap, and the head is the only one in which the beginning of the hair on the forehead is indicated. Some figures of Isis have on their heads an ornament, which is like an addition of false hair, but which really, especially in a larger Isis in the Capitoline Museum, appears to be composed of feathers. This supposition is rendered more probable by an Isis, which is published in my "Ancient Monuments" (*e*), and on the head of which is sitting, what is called a Numidian hen, with its wings hanging down the side, and its tail down the back.

XXIV. Another special ornament was the single lock of hair, which is seen in the shorn head of a statue of black marble in the Campidoglio, on the right side, hanging down by the ear. This statue is mentioned below as an Egyptian imitation. I have mentioned a lock of the kind in the shorn head of a Harpocrates, in my description of Stosch's gems, and have, at the same time, pointed out the same peculiarity in another figure of this deity, published by Count Caylus. Stosch's gem is engraved in my "Ancient Monuments." This lock serves to elucidate Macrobius, who says, that the Egyptians represented the sun with the head entirely shaven, with the exception of a lock on the right side (*f*). Therefore, when Cuper, who, without this information, maintains that the Egyptians revered the sun also in the person of Harpocrates, he does not make the mistake with which he is charged by a modern author (*g*). In the Museum of St. Ignatius's College, at Rome, is a small Harpocrates, besides two other genuine Egyptian figures, with this lock.

XXV. There is not a single Egyptian figure with shoes or sandals, and even Plutarch informs us the women in this country went barefoot. The fact, therefore, that in the statue in Pococke already mentioned an angular ring is to be seen under the ankle may be regarded as exceptional (*h*). From this a thing seems to pass between the great toe and

the toe next to it, as if to fasten a sandal, which is, however, not visible (f).

XXVI. The women of Egypt, like those of other people, have their ornaments, especially ear-rings and bracelets. The former, as far as I know, are only to be seen in a single figure published by Pococke (k). This figure and the Isis of black granite in the Campidoglio have bracelets near the wrists. Strictly speaking, this is not a bracelet, such as is placed about the arm, in the figures of other nations, but must be intended for a ring; for the oldest nations, especially the Egyptians, seem to have worn rings not on their fingers but on their hands, as may be inferred from that which Moses says of Pharaoh, viz., (Gen. xli. 42,) that this king took the ring from his hand, and placed it on the hand of Joseph (l).

Thus much have I to remark on the older style of Egyptian sculpture.

SELECT VARIORUM NOTES.

(a) Now in the Pio-Clementine Museum. This hawk is of grey basalt.—*Fea and Desmarest.*

(b) This figure, a copy of which is published in the illustrations to this book, is made of imperfect basalt, or basaltic granite, and, when struck, gives a sound like all other figures made of a similar stone. It came afterwards into the Pio-Clementine, and found a learned expounder in Visconti. According to him, it represents an Egyptian priest of Horus. The bands which pass under the chin from the cap were not intended to fasten it, but are said to represent a portion of a false beard, which is no longer to be seen, the statue having been damaged, and restored in this very spot. In Caylus there are two similar figures, which confirm Visconti's opinion, and of which one has a cap like that of Aldus Mauntius, while the other has a plain cap, very little raised, resembling the one worn by the clergy in Italy.—*Fea and Meyer.*

Horus was the Egyptian god of the sun, identified with Harpocrates, and represented with the same attributes and symbols. He was considered the son of Isis and Osiris, of whom, in the earliest days of Egyptian mythology, the former was esteemed as goddess of the earth, and the latter as god of the Nile, so that the marriage of these great deities was simply a symbol of the fructification of the soil by the river. Afterwards Osiris and Isis were looked upon as divinities of the sun and moon.—*Translator.*

(c) Jacob Gronovius has here let his fancy run loose, and has imagined figures which, in his eyes, have crowned their heads with the skin of little molten dogs, the tails of which are raised up over the forehead of the figures. Thus, he thinks, he has discovered the true origin of the word *κύων* (helmet), that arm being made in the most ancient times of the skin of a dog's head. In other Egyptian heads, a lizard appears instead of a snake. The groundlessness of Gronovius's conjecture becomes more apparent, if we consider two young male Hermæ in the Villa Albani, which are covered with the skin of a dog's head, like Hercules with the lion's skin, and have the two paws tied under their necks. These probably represent lares or penates—the household gods of Rome, which, as Plutarch has shown, were represented with the head thus covered. That oldest form of helmet is still more plainly to be seen in a beautiful Pallas of the size of life, in the same villa, which has the skin of a dog's head, instead of the ordinary helmet, so that the upper part of the muzzle, together with the teeth, lies below the forehead of the goddess.—*Winckelmann.*

Fea maintains, against Winckelmann, that the skin on the head of Pallas and the two Hermæ, is not that of a dog, but of a lion, such as may be found in the innumerable heads of Hercules in every description of ancient work. We might imagine, indeed, that the two Hermæ were beardless representations of this hero, of which there are many in existence.—*Meyer.*

(d) On the Egyptian monuments a number of jars are found with the head of a man, or some animal, on the top, and adorned with hieroglyphics. These jars are also found engraved on Egyptian coins, and go by the name of "Canopi." But whether there was really a jar-god called Canopus is exceedingly doubtful.—*Translator.*

(e) This Isis has on her head the horns and the sphere, which are supposed to denote the crescent and the moon, and is suckling the infant Horus.—*Translator.*

(f) In the first edition of 1764, the above observation on the head-dress of false hair in Egyptian figures is more elaborate, and although this passage in the text was probably abridged by Winckelmann himself in the Vienna edition, after mature deliberation, it nevertheless may be interesting to antiquarians, and I have therefore deemed it worthy of insertion in a

note. It stands thus:—"With respect to a particular ornament for the head, I will just make a remark on a subject which others have passed over. There are head-dresses of false hair, which I think I have seen in one of the oldest female Egyptian heads in the Villa Altieri. These hairs are laid in innumerable and very small curly locks, and hang forwards over the shoulders. There are, I should think, about a thousand small locks, and it would have been too troublesome always to make them of one's own hair. Where the hair begins to grow on the forehead goes a band or diadem, tied in front of the head. With this ornamental hair may be compared a profile of a female head in relief, which is let into the outside wall of the Roman senator's house in the Campidoglio, among other heads and reliefs. The hair is represented as if arranged in many hundred locks. A similar head-dress in Pococke, which is smooth inside, confirms my opinion; there may be seen what we now call the net, to which the hair is secured. I do not, therefore, know whether a head-dress of the sort in an Egyptian figure in the Campidoglio, is made of feathers, as is alleged in the [Bottari's] description. Since it is certain that head-dresses of false hair were known to the Carthaginians, for Hannibal carried them on his march through the country of the Ligurians, the use of them by the Egyptians is rendered probable."—*Meyer.*

(f) The gem to which Winckelmann refers is an onyx, representing a bust of Harpocrates, wrapped in a net, with what is called the *persea* on the head, and a ball, from which proceed two snakes, on the breast. The head is shaven bald, with the exception of a small lock over the right ear, and another that falls over the shoulder. Winckelmann calls attention to the baldness, as a peculiarity of this figure, stating that the head of Harpocrates is generally covered with hair. He adds, however, that there is the same peculiarity in a Harpocrates published by Count Caylus, and considers it an additional confirmation to the opinion of Cuper, that Harpocrates represented the sun. The modern explanation given above (note b), which makes Horus the god of the sun, and also identical with Harpocrates, shows that Cuper's view is, in fact, the view of the present day. Cuper was a learned Dutchman, born in 1644, who published a "Collection of various Monuments relative to Egypt."—*Translator.*

The statue of grey marble with a single lock, in the Capitoline Museum, may represent Harpocrates, of whom there are several similar statues, or one of his priests, as well as the two bronzes in the College of St. Ignatius. Visconti gives a description and copy of a tall bust, nearly a Roman palm high, with silver eyes, and with a lock of the sort, in his own possession. It seems to have been made in Italy, and to have stood over an offering-chest. For on the top of the bald head there is an orifice, something like that in a money-box. In this might have been put the alms, which would then fall into the box, that probably stood under the bust. When Visconti makes the further remark, on the subject of his bronze, that one eye is considerably smaller than the other, that moreover this whole side of the face appears contracted and shrivelled up, and that this peculiarity is also to be found in a similar bronze figure of a female, (published by Caylus,) he conjectures that it is not a blemish, arising from any accident of the artist, but indicates a violent disfigurement of an eye, such as was imposed on certain priests of antiquity. It would be well worth the trouble to inquire, whether such a disfigurement is also intended in the statue of the Capitoline Museum, since Visconti, on this occasion, takes no notice of it. Just as little notice does he take of the bronzes in the College of St. Ignatius, which latter might however be too small to serve for the elucidation of this point.—*Meyer.*

The statue in the Capitoline Museum, mentioned by Meyer, is the same with the one in the Campidoglio, mentioned by Winckelmann in the text. The Roman palm (*i. e.* hand breadth) is a quarter of the Roman foot, and is equal to 2.9124 inches English.—*Translator.*

(g) The Abbé Pluche, who is the modern author here referred to, was born at Rheims in 1688, and died in 1761. His most celebrated work was the "Spectacle de la Nature," but the book intended here is the "Histoire du Ciel," a treatise on mythology, written in a polemic Christian spirit.—*Translator.*

(h) All the human figures on the tablet of Isis are barefooted, with the exception of two, who stand in the middle row, on the right and left hand of Apis, and seem to be his priests. A figure which stands opposite in the compartment by Mnevis (?), makes an exception from Winckelmann's general remark, as is already observed by Lessing and Caylus.—*Meyer.*

There are things passing over the heel and towards the sole in these figures, which can denote nothing but a kind of shoes.—*Lessing.*

That these did not strike the eye at once may arise from the circumstance that the Egyptians, according to Herodotus, made their shoes of papyrus.—*Meyer.*

(i) While on the subject of Egyptian costume, a doubt has occurred to me as to the antiquity of that ode of Anacreon, in which mention is made of the Parthians, and of the tiara or cap, as their characteristic:

και Παρθίους τις ἀνδρας
ἐγνώρισεν τιάραις.

How could the Greeks, in Anacreon's time, be acquainted with the name of the Parthians?—*Winckelmann.*

This reasoning may be looked upon as correct. The following is a translation of the little ode entire, in the original metre:—

By brands upon his haunches,
The horse may be discover'd;
And all may know the Parthian,
By wearing the tiara.
And I can find out lovers,
As soon as I behold them;
With marks imprinted lightly,
The hearts of all are branded.—*Translator.*

(h) In Caylus, there is a Horus with ear-rings. Bracelets may be seen both in male and female figures; they are placed round the wrist in a male statue which has been removed from the Rolandi Museum to the Pio-Clementine, and which has already been mentioned (Sec. xxx.), as well as on the Isis in the Capitoline Museum, and the figures published by Pococke. The Pastophora of green basalt, in the Pio-Clementine Museum, wears bracelets in the form of a snake. Other figures in Caylus, and Montfaucon, wear them on the upper part of the arm, and even round the ankle. Herodotus says, too, that the women of the Adyrmachidæ wear brazen rings on the legs. King Pharaoh gave Joseph a gold necklace (Gen. xli. 42).—*Fea.*

The Adyrmachidæ were a Libyan people, who lived near Egypt.—*Translator.*

(i) The Egyptians also wore rings upon their fingers, as appears from Elian, Plutarch, Aulus Gellius, and several Mummies.—*Fea.*

(To be Continued.)

HER MAJESTY'S THEATRE.

MR. LUMLEY has issued no printed prospectus, but he has sent round to his friends and the members of the press, a written statement of his intended doings for the season, with a list of his *troupe*, operatic and choregraphic.

Her Majesty's Theatre will open on Thursday next. The opera will be the *Barbiere*, and Alboni will be the Rosina. Mr. Lumley may have lost Jenny Lind—we say "may," for the official notice holds out faint hopes of the Nightingale's re-engagement—but he has gained Alboni. He has lost one great singer, but he has gained a far greater. We hold fast by our first expressed opinions. Alboni, whether we look to her natural gifts, her acquirements, or her vocal art, is a more accomplished singer than Jenny Lind. The rage for Jenny Lind was all a mistake, as, we dare say, the public has found out before now.

Well, Alboni will appear on the opening night. That night will be the most brilliant first night that ever beheld the season dawn on Her Majesty's Theatre.

Alboni will play soprano parts as well as contralto, and will appear, as Zerlina, in *Don Giovanni*; she will also appear, as Ninetta, in *La Gazza Ladra*, a character in which she has lately created a *furor* in Paris; in the *Matrimonio Segreto*; in Mozart's *Clemenza di Tito*, &c., &c. We look forward to the production of this last opera with much interest.

In the list of soprani we find the names of Frezzolini, Gazzaniga, Giuliani, Parodis, and Pallornici. Of the former alone do we know anything. Madame Frezzolini performed at Her Majesty's Theatre some years since, with but little success; but we always understood she laboured under great disadvantages. She is said to be immensely improved.

Mdlle. Gazzaniga comes from the grand opera of Turin. She had previously been performing leading characters at the principal theatres of Italy.

Mdlle. Parodis is a pupil of Pasta, and, we understand, will make her first *début* at Her Majesty's Theatre. If she prove entirely worthy of her great instructor, she will take the world by storm.

Next in Mr. Lumley's list of soprani comes Mdlle. Giuliani,

recommended to us, not very strongly, by her powerful performances in Verdi's operas. Save us from Verdi! Have we not done with young Italy yet?

Besides Alboni, we have another contralto in Mdlle. Cassolani, who comes from "*La Scala*." This lady has not yet created a great renown.

The tenors are, Gardoni—whom all know and admire; Calzolari, whom the *Post* pronounces a very pleasing singer in the Rossinian school; M. Bordas, from the *Italiens*, at Paris; and M. Bartolini from we know not where.

The basses are strong as ever, comprising Lablache, F. Lablache, Belletti, and Coletti. Of them it is unnecessary to say one word.

With respect to the orchestra, Balfe has been making the most strenuous endeavours to obtain a more efficient body of instrumentalists than that over which he presided last season; and no doubt the indefatigable conductor has succeeded.

The choruses, we are informed, "have been classified anew, and fresh and efficient voices added." They will be under the direction of Felix Ronconi, brother to the celebrated barytone, and, until the recent revolution, Professor of the Italian Conservatoire, at Rome.

It is needless to add, that the choregraphic department has not been neglected. "That art which Cicero lauded, and even Socrates studied" is, as it always has been, made an immense feature at Her Majesty's Theatre. Carlotta Grisi returns, and will open the Terpsichorean ball; and who more fitted than she, the Aurora of the dance, to usher in the dawn of the season? We also find the ethereal Rosati, and the fascinating Marie Taglioni, with Messieurs Paul Taglioni, Louis D'Or, and others. We must not forget such old favorites as Petit Stephan, Thevenot, and the promising Aussoudon.

In short, Mr. Lumley's programme looks unusually brilliant; for, whatever darknesses might otherwise cloud it are all put to flight by the dazzling radiance of MARIETTA ALBONI.

DRAMATIC INTELLIGENCE.

PRINCESS'S.

ON Saturday, a new opera, as the bills called it, entitled *Francesca Doria*, was produced at this theatre. The libretto was by Val Morris; and, as the printed books stated, the poetry, the overture, and the whole of the music by George Linley. Now, as the work has not the least pretensions to the name of "opera," and as, according to the best authority, Mr. Lavenu supplied the overture and scored the whole of the music, we think Mr. George Linley would have exhibited better taste if he had not been so emphatic in his announcement in the title-page. Mr. Edward Loder styled *Robin Goodfellow* a "ballad" opera; yet *Robin Goodfellow*, independent of its musical superiority, from its introduction, concerted pieces, &c., had far better claim to the appellation of an "opera," than *Francesca Doria*. But as modesty is always allied to true talent, so we invariably find presumption coupled with mediocrity.

The story of *Francesca Doria* is too intricate for us to develop. We have been informed that Mr. Val Morris's book has suffered greatly from being cut about to suit the music. It certainly has suffered greatly from some cause or other. One scene is copied almost literally from *Linda di Chamouni*; viz, that in which Pierotto, with his mandoline, is heard playing outside the house where Linda is concealed, and afterwards enters the room and sings a ballad. Making all allowances for concision and alterations, the book does not appear to us to be highly dramatic.

The music of *Francesca Doria* is after Mr. George Linley's usual style. It is sometimes pleasing, sometimes vocal, frequently indifferent, and not seldom without an idea. It is by no means as tuneful as we were led to expect from two or three very pretty ballads which Mr. George Linley has written in his time. The composer seems to have been frightened at the idea of appearing before the public as an opera writer, and his tunelessness to have fled from him in consequence. Mr. George Linley's fright would be natural enough. That the concoctor of a few simple songs should suddenly, without musical knowledge, tact, or experience, be brought before the world as the composer of a large, comprehensive, and complete work—for such is an "opera"—might well intimidate the strongest mind. The boy, who from a piece of wood cut out his mimic ship and floated it admiringly in the neighbouring channel, had he rushed immediately to Portsmouth, and offered to build a man-of-war, could hardly have displayed greater daring, or contemplated a more extravagant flight than Mr. George Linley, when he projected the accomplishment of an opera. We are willing to make concessions to Mr. George Linley for his noble endeavours. If he has failed, at least he has attempted great things. Perhaps he may find more favour in our eyes for his next large, comprehensive, and complete work—for such is an "opera"—more especially if it be tragic, recitativo, and in five acts. It must be remembered that we are now taking Mr. George Linley's own word that *Francesca Doria* is an "opera." But viewing *Francesca Doria* as, no doubt, the public will view it, and seeing it in an impartial light, we are induced to consider it as a small musical work of no pretensions, though of great pretensions, and shall treat it accordingly.

The *Times* says truly, that "the music of *Francesca Doria* is utterly devoid of originality." This was certainly the feeling produced in our minds at the fall of the curtain on Saturday night. We heard nothing we had not heard before differently rendered, and some pieces suggested most striking coincidences. The brigand's first song, "Strike our foemen down," is strongly reminiscent of a ballad in Balfe's *Catherine Grey*; Francesca's prayer, "Guardian Spirit! in love descending," is almost note for note Adalgisa's song in *Norma*; and the quartetto, "Hark! the distant tramp of footsteps," is a pleasing version of "Billy Taylor." But it does not follow that, because Mr. George Linley's tunes have nothing new or striking, they have not something to recommend them. A few of the ballads are smooth and flowing; one or two, perhaps, sufficiently taking; and in most instances they will be found to suit the voices well.

The poetry of *Francesca Doria* has hardly a redeeming feature; and here Mr. George Linley must forgive us if we sincerely assure him that he does not possess a single ingredient in the composition of a poet, and that we are inclined to think he would improve his music if he would forego his poeticising. If ever verses might be pronounced as wanting in "rhyme and reason," it were surely those of Mr. George Linley. One of the songs of *Francesca Doria* commences thus, "Ring no more, ye merry bells." This is downright nonsense. Bells do not ring; they are rung. Mr. Linley meant "sound," but in his poetic mood he thought the word common, and altered it to ring. What does the "poet" mean by the following awful lines?

"Now my home's deserted,
Life's fond ties are broken;
Desolation's lip hath spoken,
'Wait not for the dead!'"

or by the following pearl of a quatrain:—

"Tho' thy foes betray thee,
Thou art not forsaken;
Oh! could I awaken
My sons unto my side!"

Is this poetry? is it common sense? Why, "a bedlamite would rhyme so for a year together." There is scarcely a song in which Mr. George Linley does not commit an outrage against sense and grammar. We have, "Gaily throbs my breast," and "Where I meet no living thing, nor behold a human face,"—argal, human face does not belong to "living thing." But what will our readers say to the following specimen of the comic style?—

"All who labour, young and old,
Ne'er should comfort lack;
Nought keeps out the cold,
Like smoking PRIME TABAC!"

By this time we trust we have explained sufficiently what are Mr. George Linley's pretensions to write poetry. We shall conclude with an example of his mode of philosophising in verse, and here, at least in the specimen we are going to adduce, we contend that Mr. George Linley can meet with none to find fault,—none to disbelieve,—he has the whole world with him! The brigand, threatening Francesca, says,

"Would'st thou avoid the tiger's wrath?
Venture ne'er to cross his path."

To be sure, it may be said this philosophy would be more profitable to the emigrant to Bengal or Senegambia, than to the student of poetry or logic: nevertheless, its truth is self-evident, and truth, like charity, covers a multitude of sins. So much for Mr. George Linley's share of *Francesca Doria*.

A Miss Lanza made her first appearance as the heroine. She has a nice contralto voice, and vocalises well. Her acting betokens good teaching, and as she gave indications of no mean ability throughout, we may prognosticate a fair future for her. Miss Lanza was warmly applauded, and obtained two encores. It was a judicious move of her friends to congregate together on the occasion. Their support was of immense service to the fair debutante.

Miss Poole warbled delightfully, and made more of the common-places she had to sing than it were possible to suppose. Mr. Allen was hardly in as good voice as we have heard him. Perhaps he did not relish the music, and did not enter *con amore* into his part. His best effort was a romanza, sung behind the scenes, which was encored, though not without much opposition. Her Mengis played the Brigand, and sang his music with considerable energy, and the chorus and band were very efficient. We must compliment Mr. Loder for his zeal in the orchestra, and his exertions to sustain the "Opera" of a "Rival."

The scenery and dresses were excellent, and the entire getting up of the piece reflects great credit on the management.

Next week we shall have grand doings. Mlle. Nau is arrived, and will appear probably in *Lucia*. Mr. Maddox is not idle. He is always looking out for novelties.

PROVINCIAL CORRESPONDENCE.

MUSIC AND THE DRAMA IN LIVERPOOL.

(From our own Correspondent.)

ILLNESS and other serious evils have hindered me from writing to you lately about musical and dramatic affairs, in which we (that is, the pleasure-seeking inhabitants of Liverpool) have been revelling pretty extensively, to use a common phrase. Since I last wrote to you, we have had an opportunity of hearing Jenny Lind

in *Elijah*, and a variety of other musical treats, which that universal floorer, influenza, would not permit your well beloved correspondent to hear, and which of course he could not write to you about. *Mais nous avons changé tout cela*; and I am most happy in being able to let you know what we are doing in this "modern Tyre." On Monday, the 19th February, a variety of performances took place at the Theatre Royal, for the benefit of Mr. Lloyds, who has been prompter and stage director at that establishment for upwards of thirty years. The entertainments consisted of Shakspeare's comedy of the *Twelfth Night*, the *Waterman*, and *Katherine and Petruchio*. The male performers were all amateurs, who have "fretted their hour upon the stage" on several previous occasions. All the performances went off admirably; the capital acting of some of the performers would have astonished a "professional." Mr. Hughes was a magnificent Sir Toby Belch; while the Sir Andrew Aguecheek of Mr. R. B. Brough (author of the successful *Adelphi* and *Haymarket burlesques*) was most humorously delineated, bating a slight exaggeration. Mr. Wintle's mock sententiousness as the Clown was worthy of any actor on the stage. In the *Waterman*, Miss Emily Grant obtained loud applause for her beautiful singing and acting, which she well deserved; but the great treat was the Mrs. Bundle of Mr. F. Wintle, which he acted to the life, convulsing the spectators with laughter, though he never "o'erstepped the modesty of nature," a difficult thing for a man to do in acting female characters. Mr. John Evans was the Tom Tug of the evening, and though hoarse, obtained loud encores in singing the "Jolly Young Waterman," and "Farewell my trim built wherry." The house was well attended, and the result was, in every sense, a satisfactory one to Mr. Lloyds.

On Friday evening, the 23rd instant, Miss Keale, a clever resident pianiste, gave a grand concert at the Theatre Royal, which was, I am glad to say, well attended—though not crowded. The artistes engaged were, the Lablache and his son, Thalberg, Mdle. Vera, Miss Bassano, Miss Keale, and Miss Whitnall. As it is very seldom Lablache père visits Liverpool, and it is doubtful if he will ever do so again, he was received with most rapturous applause upon presenting himself, which lasted for several minutes. He sang, as he always does, magnificently and carefully, and was applauded and encored in everything. In the two duets with his son, he displayed his immense volume and flexibility of voice to perfection, and excited loud laughter by his comic manner and looks. The famous "Non piu andrai," and "La danza," were given as only he can sing them, and excited mingled laughter and applause—the idea of Lablache asking his "mamma" to dance, seemed irresistibly funny. Of Thalberg, I scarcely know what to say, after the eloquent eulogiums that better judges than I have passed upon his performances; he filled me with wonder and delight. I never before heard piano-forte playing in perfection; such melody, such brilliancy of execution, and such a wonderful conquering of difficulties, were scarcely credible, if not heard. The great treat of the evening was his performance of the serenade "Come è gentil;" all I can say of it, is that it equalled, if it did not surpass, Mario's singing of it; more I could not say if I wrote pages. He also played the "Norma" duet with Miss Keale, in which the lady's performance was worthy of great praise, and of her previous high reputation, as one of the best pianistes in the provinces. Mdle. Vera gave immense satisfaction; her voice was clear and brilliant, though slightly deficient in softness and flexibility; she sang "O Luce di quest' anima," and one of Maynard's ballads, and was encored in both, a compliment she well deserved. Miss Bassano did not appear to be in good health, she sang coldly, and with less animation than usual; her most successful effort was Mercadante's "Si m'abbandonni." Our local prima donna, Miss Whitnall, was well received, and sang uncommonly well: in the old song, "Away, away to the mountain's brow," she sang most effectively, and received one of the most decided encores of the evening. Mr. Copeland, the lessee of our Amphitheatre, and one of the most spirited managers out of London, has become the lessee of our Theatre Royal, which he intends conducting with great spirit. I hope he may, for theatricals have lately been at a very low ebb in Liverpool, a circumstance owing more to managerial mismanagement than anything else;—but of this more anon from

J. H. N.

ORIGINAL CORRESPONDENCE.

THE SACRED HARMONICS.

(To the Editor of the Musical World.)

SIR,—The lamentations of your correspondent, R. S., that I have not again thought it worth while to demolish the empty verbosity he has for the last two months been in the weekly habit of pouring out into your columns, is ludicrous enough. Some eight or ten weeks since, I pointed out many erroneous statements in one of his early effusions, and then said, I could see neither use nor honor in continuing a discussion with so unscrupulous an opponent. The only reply I received from him was a reiteration of some of the statements, a passing over of others, and renewed assertions equally incorrect. I rested for time to show (as it most certainly has), that in designating his statements as untrue, I was fully justified. Having cautioned your readers against attaching the slightest importance to the weekly *melange* of misrepresentations issuing from his pen, in spite of his ludicrous similes, and I much regret to add, his irreverent Scriptural allusions, which all must admit to be in very bad taste in a discussion of this kind,—I am quite content to leave him to his disappointment, as I believe are those connected with the Sacred Harmonic Society, who can most correctly speak to the matters alluded to. The *naïve* admission in his last week's letter, that his information, (or as he should have said, his *mis-information*), "is derived from Mr. Surman himself," although previously apparent enough to those who have in any way been connected with the late investigations, strengthens my resolve. There can be neither honor nor advantage in again "slaying the slain." All the matters put forward by R. S. in connection with the Committee of Inquiry have been refuted and disproved, and by Mr. Surman's own friends "repudiated entirely." These points are now again resuscitated by the credulous R. S.

Mr. Surman has now been convicted by no less than four tribunals, to which he has submitted his case.—

First. By the Committee of the Society; of which body, at the outset of the inquiries, he had more than one-third in his favour. These all seceded from him.

Second. By the Special Committee of Inquiry; in whom, he writes, "he has every confidence," five out of the nine being selected from his staunchest friends. These unanimously state what they themselves term "grave and serious charges" to be *PROVED*. Their Report they refused to allow to be printed, unless Mr. Surman signified his assent. This he withholds.

Third. By the general meeting of the members of the Society, on the 15th Feb., 1848; when, in a body of about ninety persons, according to R. S., only twenty-eight were found to object to his removal from the office of conductor; and

Fourth. By the recent general meeting of the 23rd ult.; when, notwithstanding the lengthened efforts of R. S.,—in spite of the distribution of thousands of printed papers and pamphlets, private meetings of partisans, and, more than all, acting upon the advice of a "highly respectable solicitor," (see R. S.) he is not only ignominiously expelled the Society, with but seven dissentients, besides himself;* but of the nearly 150 members present, 140 are found additionally to express their indignation at his proceedings since his dismissal from the office of conductor in February, 1848, in the strongest possible terms of disapproval; for which see the *Musical World* of the 10th of February.

I may add, that of the noisy minority of seven, (seven out of nearly 200!!!) more than one-half of them, although they have not hesitated to attend private meetings with Mr. Surman, to listen to his *ex-parte* statements, have yet refused to hear what has been advanced on the opposite side. Their votes, therefore, are not of much importance, and under these circumstances, further allusion to Mr. Surman, or his proceedings, is wholly unnecessary.

It is a satisfactory reflection to those who had long felt the *incubus* he had been to the working of the Society, to know that his removal has been occasioned without reference to the enormous remuneration he had been in the habit of exacting for so many years from the funds of the Society. It has resulted from his own acts, or, in the words of your last week's correspondent, Z., from his unscrupulous attempts for "the promotion of his private interests in

* Mr. Surman himself voted at the general meeting, in his own minority!

preference to the welfare of the Society, as whose servant he acted," and through whom he acquired the little musical importance he did possess. It is also satisfactory for them to reflect, that the investigations which Mr. Surman's conduct rendered necessary, has resulted in *undeniable proofs*, that in place of the Society having been under obligations to him, the very reverse was the fact, and that for any outlay he has ever made on its behalf he has not only been more than twice repaid, but has acquired his stock for positively nothing.† I repeat, therefore, that it is very satisfactory to those who originated the proceedings against Mr. Surman, to find that the extreme course which became necessary resulted from his own acts, for which he has but himself to blame. Mr. Surman and his associates will now remain by me unnoticed; and while I cannot but feel proud that, so soon after his disconnection with the Sacred Harmonic Society, it should have attained the high position it has, I am also happy in being able to corroborate the caustic remark of the musical critic of the *Athenæum*, as to the pecuniary advantages that will result to the Society, "*now that it has got out of the hands of the users.*"

As I before stated my name privately to you, as a guarantee that I have not written on a subject with which I am unacquainted, so I may, with additional reasons for the signature, to your readers subscribe myself as

ONE DETERMINED TO UPHOLD THE SACRED
HARMONIC SOCIETY.

26th Feb., 1849.

(To the Editor of the Musical World.)

"Mercy on us, that God should give his favourite children, men, mouths to speak with, to discourse rationally, to promise smoothly, to flatter agreeably, to encourage warmly, to counsel wisely, to sing with, to drink with, and to kiss with, and that they should turn them into mouths of adders, bears, wolves, hyenas, and whistle like tempests, and emit breath through them like distillations of aspic poison, to asperse and vilify the innocent labours of their fellow-creatures, who are desirous to please them."—CHARLES LAMB.

Sir,—Amongst Charles Lamb's Letters there is one to a friend who was going to China. As a powerful dissuasive, Lamb mentions that the people are cannibals, and he dilates upon the probability of his friend being devoured by some wretch of a Tartar, who might perhaps add the cool malignity of vinegar and mustard. With a malignity equal cool, the Sacred Harmonic anthropophagi are sharpening their teeth, and opening their jaws, to swallow Mr. Surman. I have no doubt, however, they will find it rather difficult to accomplish their object; indeed, they may think themselves lucky if they escape the fate of the gluttonous hunchback, who was choked by an awkward fish-bone in the hasty but indiscreet deglutition of his food. Although the Committee of the Sacred Harmonic Society rely upon the "grave and serious charges" said to have been proved against Mr. Surman,—which grave and serious charges rest upon the Report of the Special Committee,—I trust upon being able satisfactorily to prove that the said charges have no solid foundation, but are in reality as baseless as in the Indian cosmogony the world is said to be; for, although it is supported by an elephant standing upon a tortoise, the fundamental base is wanting, and the tortoise stands upon nothing.

Before I ventured to enter upon the present controversy, I had taken the trouble to make myself acquainted with the whole facts of the case, that I might, if possible, discover if there were sufficient reason for the bitter persecution to which Mr. Surman was subjected. The result of my inquiries convinced me that there was nothing to justify the course which the Sacred Harmonic Society's Committee have thought fit to pursue, either before or since Mr. Surman's dismissal from the post of conductor; but that, on the contrary, their proceedings have displayed an unrelenting spirit of

bitter animosity against an individual, to whom the Society owed its existence, and to whom it was deeply indebted for long-continued services. I felt satisfied that the Committee were making a most unjust and unfair use of the power with which they were entrusted, discreditable to themselves, as well as to the reputation of the Society, the management of which was confided to their care. It became, therefore, a duty to expose such conduct. But if, in the commencement, I had brought forward the charges made against Mr. Surman, and, at the same time, replied to them, it would have been denounced as an *ex-parte* statement, and your correspondent Z. would probably have said the same of it as he says of Mr. Surman's reply, that it was "a mass of mendacious folly." The only course seemed to be, to compel the Committee to bring forward their charges in their own way, and, having offered my reply, to leave the public to form their own judgment upon the matter. The Committee have long hesitated to bring their statements to light, as they well knew the weakness of their case. They preferred making public those indefinite insinuations which they had long been industriously circulating privately. By partial statements they attempted to show the impartial constitution of the Special Committee; they affirmed that "grave and serious charges" had been proved, these being convenient terms, which might include anything, from pitch-and-toss up to manslaughter; they hinted at dishonesty; they did anything, rather than bring forward their case in a plain, straightforward, manly way. Having been driven out of their subtleties, they are at last compelled to open their budget; and their mountain, having long been in labour, at last brings forth a mouse.

As Mr. Dixon, of Smithfield, forgot whether he had 13 or 14 children, so your correspondent, Z., forgets whether the "matters of difference" between Mr. Surman and the General Committee were arranged under eight or nine heads. It is, however, clear that Z.'s letter, which contains the *Elijah* case, is an official document, from the fact, that Z. states it to be "almost in the words of the Special Committee of Inquiry," which report is in the custody of the General Committee. The substance of the *Elijah* case may be stated in very few words. The charge is, that application having been made to the Committee of the Sacred Harmonic Society for a performance of *Elijah*, in aid of the distressed Scotch, Mr. Surman made certain representations to the Committee, leading them to suppose that the oratorio could not be performed, in consequence of the want of a full score and of the wind parts, whilst at the same time he was, in conjunction with two fair and eminent vocalists, arranging for a performance of it as a private speculation.

In the statement of the case by the Special Committee, a portion of whose report is quoted by your correspondent, Z., I cannot but remark upon the ridiculous and overbearing assumption which they display. They seem to consider Mr. Surman and his music as the property of the Society. Mr. Surman is spoken of as a drum or a fiddle, a thing bought and paid for, to be thumped and scraped according to the pleasure of the Committee. Z. calls him the servant of the society; he might as well have said the slave. Instead of this, Mr. Surman was an unpaid conductor, and his music was his private property. He had an undoubted right to lend, or to refuse to lend it; and although he was paid for supplying music for the Society's use, he was at perfect liberty to refuse to supply any portion of the music he possessed. How then could the Committee have been placed in a "humiliating" or "embarrassing" position, even supposing Mr. Surman had performed *Elijah* as a private speculation, after having refused to lend the music to the Sacred Harmonic Society. The answer to the "distinguished persons"—for this seems to be the sore place—would have been very simple, "The music is Mr. Surman's private property, and he did not choose to lend it." If Mr. Costa was in the habit of lending some of his music to the Society, and he preferred, for private reasons, to withhold some portion of it, would either Z. or the Special Committee have dared to refer to him in the manner in which they have referred to Mr. Surman? Unquestionably not, and therefore the whole of the remarks about the "humiliating and embarrassing position" in which the Committee would have been placed, and the lasting odium which would have been cast upon the Sacred Harmonic Society, are scattered to the winds, although they offer convincing proof of the partial and pre-

† In rather more than ten years nearly £6000 (thousands!) was paid for hire of music, and as the Society only performed thirty distinct works, which are now purchased at about £40 each, the extent of the extortion will be at once apparent. In place of, as R. S. states in one of his letters, Mr. Surman advancing money to pay professional aid, it was the very opposite; one of the charges brought against him being his refusal to submit to the Committee his vouchers for professional payments. The present mode of settling every professional payment by the Society once a month, contrasted with Mr. Surman's dilatory proceedings, is very much to his disadvantage.

judged character of the Special Committee. But it is said Mr. Surman did not refuse to lend the music of *Elijah*; but on the 7th of May he mentioned to the Committee that there was no full score, which it is admitted was true, and also that some of the wind parts "were wanting," or "were not in the country," which it is affirmed was false, Mr. Surman "having copied the wind parts lent by Messrs. Ewer and Co. for the performance of the oratorio which had immediately previously taken place." It would have been well if the Special Committee, in their report, had distinctly stated what Mr. Surman really did say at the Committee Meeting on the 7th of May. In one place it is mentioned that he said, the wind parts "were also wanting," and in another place, the wind parts "were not in the country;" for the question of the wind parts is evidently the turning point of the whole affair. For the performance of *Elijah*, which is spoken of as having immediately previously taken place, Mr. Surman had ordered a sufficient number of copies of all the parts of the oratorio from Messrs. Ewer and Co., the publishers. Some of the wind parts had however been supplied to Mr. Surman in manuscript, by Messrs. Ewer and Co., who had not been able to get these parts engraved in time. Immediately subsequent to the performance, these wind parts, together with the score, were taken back to Germany by Dr. Mendelssohn, in order to be engraved.

But while the wind parts were in Mr. Surman's possession, he had taken copies of them. It was well known that Mr. Surman had made these copies; a leading member of the Committee, who was present at the Committee Meeting on the 7th of May, was aware of the fact, and Mr. Surman's reply to the charge brought against him, seems to me both reasonable and true. It is as follows: that in the course of the discussion at the Committee Meeting on the 7th of May, he stated that the trombone and horn parts, used at the previous performance had been taken back to Germany, together with the score, to be engraved; this was quite true, and that he urged the absence of the full score as his reason for not performing *Elijah*. But it may be said, how was it that Mr. Surman was arranging for a performance of the oratorio as a private speculation, if the absence of the score was an effectual obstacle? The reply to this is easy. In the first place, the "arranging" for the private performance referred to was—previous to the Committee Meeting of the 7th of May—in a very crude and rudimentary condition. No date was fixed, neither a room, nor performers were engaged; the performance was little more than talked of; and in fact, never took place. It was one thing positively to engage with the Committee, and with "certain distinguished persons," for the performance of an oratorio of which there was no full score, and quite another thing to talk of such a performance. Had Mr. Surman promised more than he could perform, and thus led the Committee into error, he might really have placed them in "a humiliating and embarrassing position," and there might have been good cause for complaint. As it was, however, Mr. Surman erred upon the right side.

In the second place, although the Special Committee report that the want of a full score "was not an insuperable obstacle," it would have been a very hazardous thing to have attempted to conduct an oratorio at Exeter Hall, with a motley crew of 500 performers, without having a full score. I am sure Mr. Costa would not attempt it; and had Mr. Surman undertaken the task and failed, he would have endangered the reputation of the Sacred Harmonic Society. Nor could a full score have been prepared in a very short time. It would have required the assistance of a considerable number of copyists to have completed it, while it was a work upon which not more than two or three persons could be employed at once. To conduct the oratorio upon a small scale, with a few professional chorus singers, was, however, possible, by using a piano-forte copy, which Mr. Surman was in daily expectation of receiving from the publishers; and had he failed in attempting to conduct his private performance, only his own reputation would have been injured.

In the third place, although Mr. Surman's statement, that the wind parts used at the previous performance "were not in the country," which was true, may have been construed into the words "the wind parts were wanting," I must remark upon the improbability of his having used those words, when, if he had fixed upon a performance of the oratorio for a private speculation, he must have

known that his advertisement of the performance would in a few days discover the falsehood.

The Committee did not wish to perform *Elijah*; and I challenge them to produce the correspondence with the patrons of the Scottish Charity, that it may be seen upon what plea they declined the performance. The truth is, that for some time previously there had been a most inimical disposition shown towards Mr. Surman by some of the leading members of the Committee, because they believed that the position in which he stood interfered with their obtaining the unlimited and uncontrolled management of the Sacred Harmonic Society, which was sought after for the purpose of promoting their own private interests. For years previous the individuals referred to had been consolidating and strengthening their influence among the members, and the first convenient opportunity was taken for ridding themselves of the obstacle that stood in their way. The petty malice displayed towards Mr. Surman is evident from the fact, that most of the charges preferred against him were of the most trivial and ridiculous description, and extended over the whole period of fifteen years that he had occupied the post of conductor. And now, let any person with a spark of candour and impartiality fill in the blank left by Z. for the comments of the Special Committee upon this case, and I should not fear the result. If the words really used by the Special Committee are, as your correspondent would insinuate, libellous, they would be more appropriately applied to themselves than to Mr. Surman. I cannot conclude without one word upon the commencement of your correspondent Z.'s letter, where he speaks of the Society having dismissed Mr. Surman from his post of conductor, and not being desirous to add to the pain which they had been compelled to inflict, by the publication of the Report of the Special Committee, without having Mr. Surman's consent.

In all theories of a place of future punishment, the lowest position is assigned to hypocrites; and if this statement be not hypocrisy, I know not where it can be found. Why did the Committee publish their foul insinuations? Why pursue Mr. Surman with their savage and unrelenting persecution? The reason for declining to publish the Report was, because it contained atrocious libels, and the generous offer to supply Mr. Surman with any reasonable number of copies, was adding insult to injury. I trust, however, in "the good time coming" for wrongs to be set right; and however long it may be delayed, of this I am convinced, that for the services rendered by Mr. Surman to the Sacred Harmonic Society, and for the knowledge of sacred music which he has been the means of diffusing throughout the country, his name shall live when that of his petty detractors shall be forgotten, and he will be remembered with feelings of pleasure when they have descended to oblivion, having sunk

"Down to the dust, from whence they sprung,
Unwept, unhonored, and unsung."

Not to trespass too largely upon your space, I will defer, Mr. Editor, till next week, my reply to the trumpety charge of your correspondent, S. T. and thanking you for the elbow room you have already given me, I remain, sir, your obedient servant,

February 28, 1849.

R. S.

TEUTONIUS V. MR. MOLINEUX.

"The man who has no music in himself," &c.

(To the Editor of the Musical World.)

DEAR SIR,—Like you, I am indeed sorry that Mr. Molineux should feel so indignant at my letter; and I am the more so, as the answer, which he compels me to make to his last, will probably not tend to sooth a mind like his. The poor man is evidently in a great rage, and his language proves that he has been hit in a vulnerable place, and received a wound painful enough to make him cry out "Murder! police! help!!" He turns to you to save him, and with a most affecting air of innocent suffering asks, "And how have you permitted him to treat me," him whom "I treated as delicately as I could under the circumstances, my most highly esteemed friend?" It is you, Mr. Editor, as well as I, upon whom rests the odium of having given cause of uneasiness and complaint to the unprovoking Mr. Molineux; and as you have already expressed

your regret, so do I now once more, and I write this letter chiefly for the purpose to assure Mr. Molineux, upon my honour, that no malice or ill-feeling whatever dictated the letter of which he so bitterly complains. I scarcely dare hope that Mr. M. will believe the word of an individual whom he openly accuses of promulgating "gratuitous falsehoods." Mind, Mr. Molineux, what you are about! Your irritation may excuse you for making use of terms which I trust you will regret after your passion has cooled down; but you know that there are limits where a sense of honour forces a gentleman to seek for redress, even if his own heart should prompt him to be indulgent and forbearing! It is a hard word, that "deliberate falsehood," Mr. Editor, and so are those of "spiteful personalities," and "ungentlemanly language;" but I appeal to you and all your readers, whether there is a word or a syllable in my letter which justifies such a charge. I have carefully read over my letter, and I can lay my hand upon my heart and conscientiously assert that I am "innocent"—yes *innocent* is the title which Mr. Flowers has bestowed upon me, and the idea conveyed by that word perhaps made Mr. Molineux fancy that he might safely play with me. Accordingly, when I entered upon the by no means easy task of expounding a phase of our art, which does not fall under the treatment of ordinary theories and schools, he pounced upon two points, regarding the mathematical proportions of two sounds, which in their acoustic purity deviate from those employed in our system of harmony. In his peculiar sarcastic style he pitied Mr. Barnett and me, for not being better acquainted with the laws of harmonics, and from this thought himself entitled to throw a light of ridicule on the whole of my writings, and to warn your younger readers from my mystifications, illusions, and "Teutonium-mistakes." As if it required great erudition to know that the minor seventh C—B is in nature as 4 : 7, whilst the mathematical interval has the proportion of 5 : 9, and that the same interval between G and F is acoustically as 6 : 11, being larger than 9 : 16 by 32 : 33. These deviations, he fancies, give him a right to say that I propagated "vicious" notions of musical physiology, and yet would they not even affect Vogler's system, such as brought forward by Mr. Barnett; how far less mine, which has *nothing at all* to do with mere mathematical calculations.

Mr. Molineux had a laugh at me and my dreams, and my green tea to boot; but his laugh does not appear to be very hearty any longer. His sneers at "innocent Teutonium" probably amused himself for a time very much, and perhaps some of your readers too, but I am afraid he has now found out that even innocence itself may become a dangerous thing to play with, when driven for self-defence. And my letter was nothing but an act of self-defence; it was written to preserve to my "Letters to a Student" that fair examination to which they are entitled, and which Mr. Molineux would fain withhold from them. If my notions, or some of them, are erroneous—and what mortal is not subject to error?—let them be corrected, and I shall never be found wanting gratitude for better information; but it is a little too much to point with a sneer and laugh at essays, which may have cost the writer many an hour's hard study and labour, and to put him down as an ignoramus, only because he did not think it necessary to point out such differences as the ninth or twentieth part of the "equal tone?" Mr. Molineux, it is true, seems to be quite unaware of having done anything to excite my anger; he treated me as he would have done his best friend; but if such be his manner of correcting the fancied errors of his friends, what may an enemy expect from him? Besides, ought any personal feeling make a difference in the treatment of a purely scientific matter? My opponent seems decidedly to be of the opinion that it should; or how could he otherwise construe my intention of making some remarks on his theory into a threat? Am I not at liberty to comment upon his system, as he did upon mine, without thereby placing myself into a hostile position towards him?

It appears that I made a mistake in my quotation from Shakspeare, and Mr. Molineux exultingly points at it as overthrowing the whole of my argument respecting his materialism; but, I am sorry to say, that this mistake does not alter the unpleasant position into which his own confession has placed him. This passage alluded to was quoted from memory, and instead of "The man who has no music in his *soul*," it should have been "The man that has no music in *himself*," which is certainly a vast difference!

And now I shall say a few words on Mr. Molineux's system, in spite of the danger of being again compared to a *clown*. That system "proposed without any mystification," appears to me in fact to be nothing else but a *tuning-system*; an attempt to create something between a purely mathematical temperament and an equalized one, the merits of which are thus most beautifully pointed out by its propounder himself. The subdominant A, and the dominant D, make very bad fourth or fifth notes. The notes B flat and E flat, are too acute for flat seventh notes; F is too acute also for the dominant seventh. Very poor recommendations these! for which the author, however, gives the cheering consolations, that these notes may be obtained by tuning them from different notes, that is to say, by another method than his theory is intended to establish. The whole character of the system becomes, however, more clear by expressing the different intervals of the scale in numerical proportions. As according to Mr. Molineux's plan, all notes are to be tuned by thirds and fifths, *i.e.*, in proportion of 4 : 5 : 6, it is apparent that his major scale has the purely mathematical ratios; viz:—

C	D	E	F	G	A	B	C
120	135	150	160	180	200	225	240

The other notes are obtained thus—

#C from A	=	125
#D (bE) from B	=	140½
#G (bA) from E	=	187½
#A (bB) from bE	=	210 15-16

of which #C only has the correct mathematical ratio of the supreme prime (241 25).

The whole minor scale, as found thus by Mr. Molineux, consequently deviates from the mathematical one in all its most essential intervals, viz:—

C	D	bE	F	G	bA	B	C
Molineux	120	135	147½	160	180	187½	225
Math. Scale	120	135	144	160	180	192	225

A, as dominant ninth, and D as subdominant sixth, are rightly pointed out by Mr. Molineux, the one as being too grave, and the other as too acute. But bB, bE, and F, as respective flat sevenths of the tonic, subdominant, and dominant, are not too *acute* as represented, but too *grave*; for the mathematical ratio between a note and its flat seventh being 5 : 9, I find by subtracting it from the ratios of Mr. Molineux's scale, the following differences—

C : bB	=	120	:	210 15-16
Subtract	.	9	:	5
Difference	.	128	:	125
F : bE	=	160	:	280½
Subtract	.	9	:	5
Difference	.	178	:	125
G : F	=	180	:	320
Subtract	.	9	:	5
Difference	.	81	:	80

in all three cases the acoustic sevenths being more acute than the other ones.

So much about the mathematical proportions of Mr. Molineux's scale, which appears to me a complete bastard; and be it remembered, that after all it is but *one* scale, and would again require an alteration, if commencing with any other note but C. If the depth and beauty of this system must have struck you and your readers, how much more so will you be astonished and delighted at the new discoveries exhibited by the author in the latter part of his theory. I dare safely presume, that you, like me, have always been under the impression, that the triads on the second, third, and sixth degree of the scale were really minor common chords, with the exception of the chord on the second, whose third and fifth must necessarily be too grave, as occurring in the mathematical scale. For a minor chord having this proportion: 10 : 12 : 15, it is obvious, that if D be 135, F and A should be 162 and 202½, instead of 160 and 200. This fact I, at least, have always considered attributable to the peculiar construction of the mathematical scale, and looked upon as an inevitable consequence of that construction, as a thing which

cannot be helped, although we may desire it to be otherwise. But look how ingeniously Mr. Molineux helps us out of this difficulty. You are widely mistaken, says he, if you think that the chord on the second note of the scale is a common chord—it is no such thing, but the subdominant chord added sixth, *omitting the fifth note*. Here's a discovery! A major chord with the fifth left out, and the sixth substituted. If that be true, there is an end to our perplexity, as regards the minor triad on the second note of the scale. But let us see: the interval of a major sixth is, I believe, as 3:5, or if F in Mr. Molineux's scale be 160, D ought to be 133; but if you look back you will find it to be 135, so that in fact the new chord is as impure as the old one. Having once disposed of this chord, Mr. Molineux sweeps away the other two on the third and sixth degree also, making them chords of the seventh. Why he should do so, I am really at a loss to conceive, the two chords in question having exactly the proportions of what we are to term a minor chord, viz.—10:12:15.

E	G	B	A	C	E
150	180	225	200	240	300

But there is still a greater objection to converting these chords into chords of the seventh, namely: if they be so, the one upon the tonic, and the other upon the subdominant, then it would appear most natural that the first should resolve into the subdominant chord, and the other into the common chord, on the seventh degree of the scale,



which would put a most unpleasant restraint upon the free motion of the two minor chords.

Such is the system as proposed, in the absence of all imaginings, by Mr. Molineux; and the above are the observations which I intended to make upon it. If I should have made some mistakes, I hope Mr. Molineux, whilst correcting them, will excuse me, on account of my "lack of the proper implements." I intended to have said something about the examples given in illustration of the simple theory, but my time is too short; this, however, I will mention, that if any of my pupils should make such harmonical progressions as occur in Mr. Molineux's examples, I should give him up in despair.—Yours, &c.,

TEUTONIUS.

MOLINEUX V. TEUTONIUS.

(To the Editor of the Musical World.)

DEAR SIR,—In the present state of the controversy between Teutonium and myself, I think it is desirable to introduce an extract from the article upon music which appears in the last number of the *Quarterly Review*:—"The connection between sound and numbers is a fact which at once invests music with the highest dignity. It is like adding to the superstructure of a delicate flower the roots of an oak of the forest. Far from being a frivolous art, meant only for the pastime of the senses in hours of idleness, it would seem to be of that importance to mankind, that we are furnished with a double means of testing its truth. The simple instinct of a correct ear, and the closest calculation of a mathematical head, give the same verdict. Science proves what the ear detects—the ear ratifies what science asserts—instinct and demonstration coalesce as they do in no other art: for though the same species of identity exists between the rules of perspective and the intuition of a correct eye, yet the science in this instance is neither so profound, nor the instinct so acute."

The intention of this extract exactly corresponds with the opinion which I have entertained about music for many years. I see that it is quite impossible to acquire the physiology of music without the aid of numbers; and yet, so extremely simple are the principles involved in this indispensable adjunct, that it may be acquired in a couple of hours by a mere schoolboy.

In respect of spirituality, I have ever thought that correct intonation is a vehicle as indispensable to the spirituality of music, as pure diction is to that of poetry. I claim the credit of appreciating

the spirituality of good music tolerably in tune equally with any man.

Besides, considering music as one of the most wonderful objects for the contemplation of the natural philosopher, I have an additional enjoyment in its performance; and I most sincerely commiserate the man who is unprepared to participate with me in an enjoyment so exquisite.

In the course of your *Musical World* for 1845, I denied the existence of an enharmonic scale in our music; and in two of my letters I was obliged to support my authority, to deny the existence of this "Mrs. Harris" of music, by the aid of numbers. These calculations were the result of many years of thought, and of many carefully-conducted experiments; and the superiority which I then claimed for my calculations arose from my attention to the notes only of music, and my disregard for their intervals. The notes in my simple theory, which appeared in your first two numbers for this year, are the same with those in the harmony from any one key-note, in the two letters upon this subject in your numbers for 1845; and the different form in which they have recently appeared is merely an easy method to arrive at them. In my theory I have given three primitive and four derived common chords. The roots of the primitive chords are the three cardinal notes of the scale,—the subdominant, tonic and dominant; and the apparent roots of the four derived chords are the third notes in the three cardinal chords, except that from the second note of the scale, which is the perfect fifth note below the subdominant third note. The three primitive common chords are those from subdominant, tonic, and dominant; and the four derived common chords are inversions from the chord added six from subdominant,—the chords added seven from subdominant, or added six from tonic,—the chords added seven from tonic, or added six from dominant, and the chord added seven from dominant; omitting the fifth notes where the six is added, and the eighth notes where the seven is added. The accidental notes, or grave harmonics, of the primitive common chords from F, C and G, are respectively from the chords of F, C and G; and the accidental sounds of the derived common chords from D, A and E, are respectively from the chords from Bb, D and F-F, A and C, and C, E and G. The accidental sounds of the imperfect common chord from B, are the notes from the chord from G only. The derived chords with three sets of accidental notes are eminently useful, when linked in harmony; separately, they are barely musical. Dr. Alfred Day concurs with many others in prohibiting the use of this derived chord from E; but I am not of their opinion. Teutonium says, in respect of the fifth and eighth notes above mentioned, that I have "omitted the most important (notes?) intervals." However high or low he may rank with others as a performer, in this respect, as a harmonist, he is quite unique; at least, it would be difficult to find another to agree with him.

The physiology of music is very simple. Its proper implements are acoustics and numbers. Acoustics, to understand the nature and the cause of the concordancy and discordancy of musical sounds; and numbers, to denominate and to elucidate the qualities of the members of their various denominations. The phenomenon harmonics is a branch of acoustics. Neither harmonics nor numbers are the foundations of music, although it cannot be explained physiologically without their combined assistance. As a nomenclature for the sounds, the scale of the harmonics is highly useful in musical physiology. Within the range from the root to the twenty-fifth harmonic, which I have heard, there are six sounds which the ear and numbers equally reject as unmusical. They are the eleventh, thirteenth, seventeenth, nineteenth, twenty-second and twenty-third sounds. All the musical sounds are to be found amongst the harmonics; but all the harmonics are not to be found amongst the musical sounds. Teutonium errs in three ways, in respect of the harmonics. He considers them as the foundations of musical science, whereas they are partly correlatives only; he believes that Chladni was right in limiting the harmonic sounds to twelve only, and he was not so; and he accordingly persists in the use of the unmusical eleventh sound, and he distinguishes it by the epithet "acoustic F," as if there were four other sounds F to be seen, smelled, tasted, and touched. Three horns, arranged to C, and without the aid of the machinery of the instrument, can give this G, D, and acoustic F.

Three "striking" characters of the Bristol brass band would certainly reform the musical notions of Teutonium, if they would be neighbourly enough to get into an apartment adjoining his own, and give him a "blow" for half an hour upon these same G, D, and F; and they might sustain their patience by turning them into triplets or quadruplets, taking great care, notwithstanding, that the G, D, and unmusical F be ever concomitants. The third, sixth, ninth, twelfth, fifteenth, eighteenth, and twenty-first harmonics from tonic, are the same with the dominant chord added SEVEN, without the omission of its indispensable B, or the admission of its ugly F; but, as some of these notes extend beyond the limit set by Chladni, Teutonium rejects them. Teutonium has said nothing about the subdominant chord, which occurs in music almost as frequently as the other two chords, except in certain imperfect accordions. I suspect that Teutonium would have derived it from the eighth and the unmusical eleventh and thirteenth harmonics, but that Chladni has drawn an imaginary line at the twelfth.—Yours truly,

J. MOLINEUX.

22, Hope-street, Liverpool, Feb. 24, 1849.

MUSICAL BROTHERHOOD.

(To the Editor of the Musical World.)

SIR,—In a recent number of the *Berlin Musical Times*, the following article is published:—

"Whereas the 'Society of Musicians' (Tonkünstlerverein) has declared last year, that it would watch over the art in general, and particularly also guard its professors from mean critics, and protect, if appealed to, all those who think themselves unjustly and ungentlemanly attacked by a conscientious examination and admonition—the 'Society' declares in consequence, that in M. E. Kossak's article on the young composers, published in this paper, the words, 'those youngsters have stolen from me the best moments of my life; those fellows will yet overturn my music,' are in an unsuitable and unbecoming tone, and the 'Society' wishes M. Kossak, if he continue in his otherwise deserving critic-pursuit, to speak in a tone that will become the well educated towards the art and its professors."

In taking up this article, which may be interesting to some believer in a *musical fraternity*, the *Musical World* would return the compliment to German musical papers, which occasionally take up some of your articles.—I have the honor to be, Sir, your obedient servant,

F. WEBER.

36, Beaumont Street, Portland Place, March 1, 1849.

ASPULL V. FLOWERS.

(To the Editor of the Musical World.)

DEAR SIR,—It is really painful to reply to such a correspondent as the "unvext victim," but surely some step is necessary to rebut the style and conduct of such a writer. In a letter which is chiefly directed to a very proper article, and which every body knows to be true, (or if they do not, they need only to be convinced by reading Mr. Barnett's letter,) in Mr. Novello's publication,—in the letter I allude to, there is at the foot a postscript which breathes more venom than e'er dwells in "deafened adder." Like that "animal" (!) it rears its angry head, darts forth its forked and fiery tongue, and thus runs hissing on.

"Mr. Wm. Aspull calls me an 'adder'; in retaliation I will simply call him a *subtractor*, I do not know which *animal* is the most dangerous, perhaps Mr. Aspull does!"

And is it come to this? Is all thy logic and argument,—"victim" vext or "unvext," to merge in the miserable and shuffling expediency of thus torturing my poor name? May I beg to observe, that I never called the "unvext victim" an adder,—never, upon my honour; I only stated that my advice had been thrown away, as if on the "deafened adder." And pray what was the advice, Mr. Editor? Why, that which would have made him appear in the pages of the *Musical World*, a gentleman! by abstaining from gross personalities unworthy of him who wrote, of the paper which contained, and of the object to whom they are addressed. And how is this met?—By a hissing s, attached to the first syllable of a name, which becomes *Ass-pull*, instead of *Aspull*! Had he called me something else, added one more syllable, as he did a letter, it might have been a little more appropriate; place *er*

to the end of his designation, and I become an *Ass-pull-er*! a title I am not ashamed of, when the recipients of my favours are a French Flowers—and his coadjutor the "bellows-blower," alias, "an organist." But jesting apart, for this is indeed mere joke, what a grand physiological and psychological discovery hast thou made! Naturalists, great and small, come forward,—hide soon your diminished heads,—blush at your profound ignorance, ye noodles, from Adam the *first* to Flowers the *last* naturalist. For is it not written in the looks of the latter, that an adder is an *animal*? Oh, Buffon! Oh, Cuvier! I never saw the *animal subtractor*,—the *reptile* "adder," I have seen. I do know *where*, and so it seems does the "unvext victim." Your very *polite* and *gentlemanly* correspondent, "an organist," has done me the honor of addressing a few remarks; but I regret, in his case, my inability of answering, in consequence of a determination never to write anonymously, or answer an anonymous communication. This is, I apprehend, a species of *sanity*, far beyond "an organist's" comprehension,—whether it is, or is not, I most cordially hate this system of reply, which seems eternally necessary to some people. Out of the pages of the *Musical World*, I have ever found my "unvext victim" a perfect gentleman, courteous and polite; why, in it, he should be otherwise, is a paradox,—that he has damaged himself by so much virulence is no paradox. It is in this I am his foe—and in this only; for I know none more calculated to win not only respect, but esteem;—why then persevere in a style which all condemn? What a model is "Teutonium," sneered at, cavilled at, despised and treated with contumely; how does that admirable writer, musician, and man, meet it? he absolutely praises his reviler! Go thou, (and I, do likewise;—depend upon it, the fear of meeting with the treatment I received on the promulgation of a few ideas on modulation, is quite sufficient to debar the admission of many valuable papers from the *Musical World*, a journal I much delight in. If there is one thing more delightful than another, it is the power of reading an article on the genius and powers of the great Mendelssohn Bartholdy; and such an article, that warms the very heart and blood of a true musician, to find it coming from one of England's most gifted sons warms the more, because emanating from one whose genius is most worthy of her sons to be allied to that of the eulogized. All hail to thee, Macfarren! thy advent becomes thee! and may we soon witness the fruits of thy long sojourn in the far west. If there is any thing to accord with this, it is to find in the pages of the *Musical World*, the letters of such writers as "Teutonium," who, being gentlemen and scholars, are more anxious to advance the art, rather than the mere artist. Mr. Flowers closes his letter with an anecdote of *identity*. I will in this imitate his example, pleading for my excuse, that which he does,—its fitness. "We have heard of a certain judge, who lost early on the bench the reputation (contrapuntal), for learning, which he had enjoyed at the bar, who being rather uncourtously assured by a blunt friend that he was no lawyer (musician), gave the following candid explanation. 'Now that I have mounted the bench, I tell you honestly that I am no lawyer (musician), and never was one, and that I am very glad that the truth was not found out before I was snugly placed where I am. All the reputation I ever had for learning I obtained by 'picking the brains' of my brothers, whether seniors or juniors in a cause, and passing off their ideas as my own in a *feasible* manner, which I thank heaven is my proper gift. On the bench I have nobody to nurse me, and so it happens that I have been found out.'—I am, Sir, your most obliged,

WM. ASPULL.

FLOWERS V. ASPULL.

"The empty vessel makes the greatest sound."—Shakspeare.

(To the Editor of the Musical World.)

SIR,—Finding that your intelligent correspondent, Mr. William Aspull, is about to indulge your readers with a little more *liberality*, I prefer postponing my promised letter. I feel confident that his epistle will abound in everything amiable and just—it will be entirely divested of all personalities—and what is still better, amusingly scientific.—Your's obliged,

FRENCH FLOWERS.

P.S.—In my last letter, for "Holy Music," read "Baby Music." This refers to Mr. Barnett's five consecutive fifths.

MISCELLANEOUS.

WEDNESDAY CONCERTS.—Our notice of this week's performance must be briefer than usual. The instrumental features were the overtures to *Italiana in Algeri* and *Der Freyschutz*. Both went well. The usual operatic selection was from *Sonnambula*. The executants were Mdlle. Nissen, Messrs. Whitworth, T. Williams, and Sims Reeves. Miss Lucombe afterwards gave the "Ah! perfido" of Beethoven; Sims Reeves a song from *Gustave*; Mrs. Newton a scena from the *Siege of Belgrade*; and a Mr. Lawler "Largo al factotum," in English (encored). Thalberg played his fantasia from *Don Giovanni*.—The second part opened with *Don Giovanni* overture; a glee of Moore's was sung; Miss Lucombe introduced Angelina's "Rhine fishes" (encored); Miss Poole followed with "Kathleen Mavourneen" (encored); the Misses Williams succeeded with the duet "As it fell upon a day;" Mr. Sims Reeves in "The Bay of Biscay" (encored, but "Old Arm Chair" substituted); Miss A. Williams in the song "Bid your faithful;" Miss M. Williams in "My heart and lute," &c.; and Thalberg played his Andante Cantabile in A minor. The room was full, and the audience occasionally enthusiastic.

CHORAL HARMONISTS.—The fifth meeting was held at the London Tavern, on Monday. The mass was Hummel's No. 3.—not his best composition—which, with Mendelssohn's *Lauda Zion*, or we should rather adopt the new title, *Praise Jehovah*, formed the first part; the cantata being well performed. It displayed, however, here and there, signs of a want of rehearsal. The second part commenced with Beethoven's favorite and well-known Septuor, chastely interpreted by Messrs. Dando (violin), Boileau (viola), Hatton (violincello), Reinagle (double bass), Lazarus (clarinet), C. Harper (horn), and Baumann (bassoon), which greatly pleased the audience. Miss Dolby sang a recitative and air, by Mr. Thomson, "I shudder at my past career," from an opera, we believe, produced some years since at the English Opera House, entitled *Herrman*, and which, at the time, created some considerable sensation; and Mr. Benson delivered with taste the air with chorus, from *Faust*, "Thou lingering orb." The Misses Pyne sang three new two-part songs, posthumous publications of Mendelssohn, the second being particularly quaint, and the third, accompanied with a quartet of stringed instruments, producing a most delicious effect. The concert concluded with a selection from Mozart's *Clemenza di Tito*; and, having so lately expressed our opinion on the ineffectiveness of selections from operas, when performed in the concert room, we can only add, that our opinion was strengthened on this occasion; the overture being well played, but the remainder of the selection being performed in no very satisfactory manner. Mr. Dando led, and Mr. Westrop evinced his usual tact and ability as conductor.

SACRED HARMONIC SOCIETY.—The *Israel in Egypt* is to be again repeated, under the direction of Mr. Costa, for the last time this season, on Friday next, the 16th inst.

SCOTTISH VOCAL ENTERTAINMENTS.—Mr. John Sherer, of the London institutions, gave two vocal entertainments in the Court House, Rotherham, on the evenings of Tuesday and Wednesday last, according to announcement, before a highly respectable audience, who were much pleased with Mr. Sherer's able rendering of the various Scotch melodies introduced in his interesting performances. Mr. Sewell, Mus. Bac., Oxon, presided at the pianoforte. We may also add, that a song, composed by Mr. Sewell for Mr. Sherer, was sung by the latter gentleman, and drew forth great applause.

ROYAL ITALIAN OPERA.—In consequence of some of the artists not having arrived, the opening is postponed until Thursday next. The postponement has disappointed hundreds.

OLYMPIC THEATRE.—Mr. Davidson has announced his benefit for Tuesday next, and promised a treat of no ordinary kind. The benefit will take place under distinguished patronage. If gentlemanly conduct, official capacity, and sterling worth, would conduce to attract visitors on the night in question, we are quite sure the Olympic Theatre would not hold one hundredth part of the numbers that would congregate. We hope, and expect, Mr. Davidson will have an overflowing bumper.

Miss NEWCOMBE, professor of the pianoforte, and daughter of the Director of the Theatre Royal, Plymouth, gave Jenny Lind a *carte blanche* as to terms, to be paid before she left London, to sing at her concert, at Plymouth, within the period of two months; but, in consequence of her various engagements, the Nightingale was obliged to refuse.

LOUGHBOROUGH.—Mr. J. B. Cramer, the resident professor here, in conjunction with Mr. Nicholson of Leicester, gave a Grand Concert on Thursday evening, March the 1st, under the immediate patronage of the Earl Howe, Earl of Lanesborough, and all the neighbouring nobility and gentry. The King's Head Assembly Room was well filled on the occasion, about two hundred being present. The vocal part of the concert was sustained by Miss Cobb, Mr. G. Baker, of Nottingham, and Mr. Pearsall. Mr. J. B. Cramer, with his brother, Mr. W. Cramer, performed the duet for pianoforte and violin, from *Guillaume Tell*; and the latter also played a concerto, by De Beriot. Mr. Henry Nicholson's flute solo (performed upon Sicama's Diatonic Flute) was loudly applauded. A very efficient orchestra, led by Mr. W. Cramer, gave two overtures with spirit and effect. The concert wound up very loyally and befittingly with the National Anthem.

MADemoiselle NAU, the celebrated singer, from the *Opera Comique* at Paris, has arrived in London to fulfil her engagement at the Princess's Theatre, and will shortly appear in a favourite opera.

HERR STAUDIGL.—A rumour is afloat that it is the intention of this eminent barytone to re-visit this country very shortly. We need hardly say how his presence would be welcomed again amongst us.

AN UNLIKELY JUNCTION.—A Cheltenham journal has stated, on what authority we know not, that Messrs. Jullien and Bunn intend taking Covent Garden between them, and opening with English operas in October.

MUSIC IN KAMTSCHATKA.—A young Hanoverian, son of Mr. Seemann, of the the Chapel Royal, in Hanover, who accompanies an English Expedition to the North Pole, as naturalist, has written the following to his family:—"We were, in Kamtschatka, asked several times to dine with the Governor. His lady speaks German, and performs very well on the pianoforte. Amongst her music, I found various compositions by Autou Wallerstein, of Dresden, "Un jour du Printemps," "La Coquette Polka," &c.; she said she was highly pleased with them, and was delighted when I told her I was personally acquainted with the composer. Wallerstein will be astonished to hear that his charming melodies have penetrated to the high north of Asia."—*Hannoversche Morgenzeitung*, February 13th, 1849.

MR. T. B. PHIPPS, of whom mention is made in Cock's Almanac, as being the "writer of many excellent works," died, on Saturday last, the 17th ult., at his lodgings, in Goodge-street, Tottenham-court Road. He was born on the 30th of January, 1796, and was the eldest son of a gentleman who was formerly a partner in the house of Goulding, Phipps, and D'Almaine, when that firm carried on business as music publishers in New Bond Street. Mr. Phipps, who was a man of a literary turn of mind, had very little acquaintance with this profession. His works, which are very numerous, are chiefly of an elementary and popular character. He wrote much for the Spanish guitar. Many of his works are published under fictitious names. His wants were few, being a single man, and his habits frugal and sedentary; and although fitted by the knowledge of his art and the urbanity of his manners, to have risen to eminence as a teacher, he never liked that mode of existence, but chose rather to live by his pen. Mr. Phipps had also a mechanical turn of mind, and was about producing a musical instrument of the concertina species; but his invention not having been perfected, there is now no chance of its being brought to public view.—(From a Correspondent.)

MR. W. V. WALLACE.—We are sorry to inform our readers that this talented composer, who is sojourning in Paris, has suffered severely from inflammation in the eyes. Consultations have been held by eminent physicians, and hopes are, at present, entertained of his recovery.

German Songs, Duets, of the best authors, for the Voice and Piano-
forte (to be continued) from 8d. to 3 6

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Any Letter or Application to her must be directed to the care of Messrs. BEALE and CRAMER, Regent Street, corner of Conduit Street.

SACRED HARMONIC SOCIETY,**EXETER HALL.**

Conductor, **Mr. COSTA.**

On FRIDAY NEXT, MARCH 16th, will be again repeated HANDEL's Oratorio,

ISRAEL IN EGYPT.

PRINCIPAL VOCAL PERFORMERS:

Miss Birch, Miss L. Pyne, Miss Dolby,
Mr. Lockett, Mr. Machin, AND Mr. H. Phillips.
The Orchestra will consist of nearly Seven Hundred Performers.

Tickets, 3s.; Reserved Seats in the Area or Gallery, 5s.; Extra Area Reserved Tickets, 10s. 6d., each; may be had of the principal Musicians; at the Society's sole Office, 6, Exeter Hall; or of Mr. BOWLEY, 53, Charing Cross.

To commence at eight o'clock.

THOMAS BREWER, Hon. Sec.

PHILHARMONIC SOCIETY.

The Subscribers and the Public are respectfully informed, the

FIRST CONCERT

will take place at the HANOVER SQUARE ROOMS, on MONDAY EVENING, MARCH 12th.

PROGRAMME.—*Sinfonia Eroica, Beethoven*—Concerts in D Minor, Violin, M. SAINTON, *Spahr*—Overture (*Oboro*), Weber—The Lyrics of Racine's *Athalie*, Mendelssohn, (performed for the first time, publicly, in this country).

VOCAL PERFORMERS:

Miss Williams, Mrs. Noble, Miss M. Williams, AND Chorus.

CONDUCTOR

Mr. Costa.

Single Tickets, £1 1s.; Double Ticket, £1 10s.; Triple Ticket, £3 5s.; to be obtained of Messrs. ADDISON, 210, Regent Street.

EXETER HALL.**WEDNESDAY CONCERTS.****THE SEVENTEENTH CONCERT**

Will be held on WEDNESDAY EVENING NEXT, MARCH 14th.

VOCAL PERFORMERS:

Misses Lacombe, A. Williams, M. Williams, Pyne, L. Pyne,
Taylor, Poole, AND Mrs. Alexander Newton.

Messrs. Whitworth, Travers, Lawler, Sloman, Binge, T. Williams,
AND Mr. SIMS REEVES.

Pianiste

M. THALBERG.

The ORCHESTRA will be upon an extensive scale, and complete in every department, including Mr. WILLY'S CONCERT BAND.

Tickets 1s. and 2s., Reserved Seats 4s., Stalls 7s., may be had of Mr. STAMMERS, 4, Exeter Hall, and of all Musicians.

For Programme see the *Times* of Monday, March 12th.

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ROYAL ITALIAN OPERA,

COVENT



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THE DIRECTORS OF THE ROYAL ITALIAN OPERA beg respectfully to inform the Nobility, Gentry, Subscribers and the Public in general, that the Season will commence on

THURSDAY NEXT, MARCH 15,

(Being the First Night of the Subscription), with AUBER's Grand Opera of

MASANIELLO,

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Elvira Madame DORUS GRAS,

(her first appearance at the Royal Italian Opera).

Penella Mlle. PAULINE LEROUX,

(her first appearance at the Royal Italian Opera).

Alfonso Signor LUIGI MEI.

Borella Signor ROMMI.

Pietro M. MASSOL,

(the representative of the part at the Academie Royale de Paris), and

Masaniello Signor MARIO,

(who will anticipate the usual period of his appearance in order to perform in that opera).

The Divertissement incidental to the Opera will be supported by Madlle. WUTHIER, M. ALEXANDRE (his first appearance in England), and Madlle. LOUISE TAGLIONI (her first appearance at the Royal Italian Opera).

Composer, Director of the Music, and Conductor, **Mr. COSTA.**

Tickets, Stalls, and Boxes (for the Night or Season), to be obtained at the Box Office of the Theatre, which is open from Eleven to Five o'clock, and at the principal Libraries and Musicians.

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- No. 23.—NON PAVENTAR.
- No. 24.—LA DOVE PRENDE AMOR.—Zauberflote.

(To be continued.)

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